THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX

MEETING OF THE COMMISSION OF FINE ARTS

20 April 1995

AM 10:00 CONVENE, 441 F Street, N.W., Washington, D.C. 20001

I. ADMINISTRATION

A. Approval of minutes:

16 March 1995

B. Dates of next meetings:

18 May 1995
15 June 1995

C. District of Columbia Arena Draft Environmental Assessment; report.

II. SUBMISSIONS AND REVIEWS

A. National Park Service, National Capital Region

1. CFA 20/Apr/95-1, African American Civil War Memorial, U.S. Res. 170, 10th and U Streets, N.W. Maquette for sculptural element. (Previous: CFA 16/Mar/95-1.)

2. CFA 20/Apr/95-2, Georgetown Waterfront Hotel site, 30th and K streets, N.W. Pedestrian bridge over Rock Creek.

B. General Services Administration

1. CFA 20/Apr/95-3, United States Secret Service Headquarters Building, 930 H Street, N.W., Square 375. Concept design.

B. General Services Administraton

2. CFA 20/Apr/95-4, Department of Education, Headquarters Building, (FOB 6) 4th Street and Maryland Avenue, S.W. Modifications to exterior facade.

3. CFA 20/Apr/95-5, Department of Housing and Urban Development, 451 7th Street, S.W. Plaza design.

4. CFA 20/Apr/95-6, Ariel Rios Federal Building, 12th Street and Pennsylvania Avenue, N.W. Bird netting system.

C. Smithsonian Institution

CFA 20/Apr/95-7, National Museum of American History, Constitution Avenue and 14th Street, N.W. Modifications to fountain. Concept design.

D. Department of the Air Force

CFA 20/Apr/95-8, Bolling Air Force Base, Anacostia, Washington, D.C. Honor Guard Operations Facility. Concept design.

E. Department of the Navy, Chesapeake Division

CFA 20/Apr/95-9, U.S. Marine Corps Barracks, 8th and I Streets, S.E. Utility building.

F. District of Columbia Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

a. S.L. 95-32, The Republic of Italy, 3000 Whitehaven Street, N.W. New chancery building. (Previous: S.L. 93-104, 23 September 1993.)

II. SUBMISSIONS AND REVIEWS continued, 20 April 1995

F. District of Columbia Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

b. S.L. 95-22, 750 2nd Street, N.E. Design for ramp from H Street overpass. Station Place site. Permit.

c. S.L. 95-33, 1001 Pennsylvania Avenue, N.W. Clock. Additional information. (Previous: S.L. 95-23, CFA 16 March 1995.)

d. Appendix I.

2. Old Georgetown Act

a. Appendix II.

III. INSPECTION AND APPROVAL

Freer Gallery of Art, acquisitions.

SHIPSTEAD-LUCE SUBMISSIONS

NO.	ADDRESS AND OWNER	PROJECT
S.L. 95-27	2810 Adams Mill Road, N.W. David Lanier Residence	Replacement fence - permit

ACTION: No objection to issuance of permit for proposed replacement fence.

S.L. 95-29	2055 Parkside Drive, N.W. Claudia Jackson Residence	Addition of side porch - permit

ACTION: No objection to issuance of permit for proposed addition of side porch as shown in supplemental information received and dated 5 April and 7 April 1995. Approval extends to replacement fence and arbor structure built without review process. Fence will be painted to match color of brick on the house. Recommend landscaping with evergreens at the base of the fence and brick wall as seen from public space.

S.L. 95-30 HPA. 95-207	200 Maryland Avenue, N.E. Veterans of Foreign Wars of U.S. VFW National memorial Building	Handicapped access ramp - conceptual

ACTION: Recommend AGAINST concept of handicapped access ramp as proposed. Placement and design would detract from the formal composition of the existing building. Recommend working with staff to resolve design.

NO.	ADDRESS AND OWNER	PROJECT
S.L. 95-31	2309 Calvert Street, N.W. Olga Mazza Exotic Marrakech Kasbah	Sidewalk cafe - permit

ACTION: No objection to issuance of permit for proposed sidewalk cafe for restaurant. Note is made that neon signs directly behind the glass have not been approved, do not meet code and shall be removed or relocated to a position no less than 18 inches behind the glass.

S.L. 95-34 HPA. 95-214	431 18th Street, N.W. American Red Cross Office building	Alterations to roof and new windows - permit

ACTION: No objection to issuance of permit for proposed window replacement and alterations to roof for the installation of cooling towers in attic space. Approval includes alterations for the installation of an underground central utility plant with a mechanical areaway which extends 3′-6" above paved parking area. Working drawings conform to approved concept. See previous Action (S.L. 95-16). Recommend extension of proposed landscape plan to include remaining perimeter of parking area.

OLD GEORGETOWN SUBMISSIONS

NO.	ADDRESS AND OWNER	PROJECT
O.G. 95-49 HPA. 95-160	1365 Wisconsin Ave., N.W. DLJ Ltd. Partners The Wiz	Handicapped access ramp - permit

ACTION: Recommend **AGAINST** issuance of permit for proposed access ramp on public sidewalk. Access ramps projecting onto public space in Georgetown, especially where sidewalks are narrow and heavily trafficked, would be detrimental to the Historic District. Recommend interior ramp solution. **NOTE:** application was submitted without appropriate paperwork. Request comment from Office of Public Space.

O.G. 95-50 HPA. 95-166	3282 M. Street, N.W. Germar Properties Louise's Trattoria	Back-lit sign over entry door - permit

ACTION: No objection to issuance of permit for proposed back-lit sign over entrance door or to logo on entrance door. Reduce number of proposed spotlights at second floor from six down to four.

O.G. 95-52 HPA. 95-168	3282 M. Street, N.W. Louise's Trattoria, Inc	Projecting sign and transom signs - permit

ACTION: No objection to issuance of permit for proposed projecting sign **ONLY**. Reduce number of proposed spotlights from six down to four.

O.G. 95-53 HPA. 95-169	1056 Thomas Jefferson St. N.W. Allen-Mitchell & Co. Office building	Replacement windows - - permit

ACTION: No objection to issuance of permit for proposed replacement of windows as shown in supplemental drawings received and dated 12 April 1995.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 95-54 HPA. 95-172	3800 Reservoir Rd., N.W. Georgetown University Georgetown University Hospital	Razing of switchgear room - permit

ACTION: No objection to issuance of permit for proposed demolition of existing one-story switchgear structure.

O.G. 95-55 HPA. 95-173	3800 Reservoir Rd., N.W. Georgetown University Georgetown University Hospital	New guard house and salt room - permit

ACTION: No objection to issuance of permit for construction of new guard house and salt room structure to replace existing switchgear room.

O.G. 95-56 HPA. 95-174	1340 31st Street, N.W. Monica Belizan	Alterations to rear - permit

ACTION: Returned without action. Proposed alterations to rear facade are not visible from public space. Refer to the Historic Preservation Review Board.

O.G. 95-58 HPA. 95-179	1721 Wisconsin Ave., N.W. Acajutla Restaurant	Awning and sign - permit

ACTION: No objection to issuance of permit for proposed awning shown on supplemental drawings received and dated 7 April 1995.

O.G. 95-59 HPA. 95-180	3700 O Street, N.W. Georgetown University Darnell Hall	Window replacement and alterations - permit

ACTION: No objection to issuance of permit for proposed alterations and window replacement. Working drawings conform to approved concept design. See previous Action (O.G. 95-40).

NO.	ADDRESS AND OWNER	PROJECT
O.G. 95-60 HPA. 95-181	1010 Wisconsin Avenue, N.W. R.B. Associates Waterfront Center	Alterations, canopies and signs-conceptual

ACTION: No objection to concept design for proposed alterations. Recommend **AGAINST** entrance canopies projecting beyond building face. Recommend restudy of sign for Dodge Warehouse Building in a design more sympathetic to the character and scale of the historic structure. Submit separate application for signs.

O.G. 95-61 HPA. 95-182	3060 M Street, N.W. 3062 M St. Ltd. Partnership Commercial	Alteration to storefront and rear - conceptual

ACTION: No objection to general concept design for proposed alterations. Recommend further study of storefront windows providing a base or skirt similar to the show window of the adjoining building at 3062 M Street. Recommend further study of treatment of existing alley windows to address fire code requirements for proposed interior stair.

O.G. 95-62 HPA. 95-184	2620 Dumbarton Street, N.W. Susan Weeks Residence	Install German siding on rear - permit

ACTION: No objection to issuance of permit for replacement of existing siding on rear frame wing with German siding.

O.G. 95-64 HPA. 95-193	3106 M Street, N.W. Earl Myerson Urban Shade	Sign - permit

ACTION: No objection to issuance of permit for 2'-6" by 1'-6", metal, projecting sign over entrance door as shown in supplemental drawings received and dated April 1995.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 95-65 HPA. 95-211	1267 Wisconsin Avenue, N.W. GAP GAP Kids	Repair of storefront - revision to permit

ACTION: No objection to revision of permit for restoration of storefront and replacement-in-kind of defective materials where needed to match existing.

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COMMISSION OF FINE ARTS PRE-MEETING TOUR

20 April 1995

CONVENE: 8:00 AM, Pension Building, Suite 312, 441 F Street, N.W., Washington, D.C. 20001

1. Sites for the District of Columbia Arena:
   a. North Mount Vernon Square (8th Street)
   b. Portrait Gallery
   c. American Museum of Art
   d. H Street overpass site behind Union Station over the railroad tracks
2. Department of Housing and Urban Development, 451 7th Street, S.W. Plaza design.
3. Department of Education Headquarters Building, (FOB 6) 4th Street and Maryland Avenue, S.W. Modifications to exterior facade.
4. National Museum of American History, Constitution Avenue and 14th Street, N.W. Modifications to fountain.
5. Site for United States Secret Service Headquarters Building, 930 H Street, N.W., Square 375.

Members Present:
Hon. J. Carter Brown, Chairman
Hon. Rex Ball
Hon. Carolyn Brody
Hon. Jeannine Smith Clark
Hon. Eden Rafshoon
Hon. Harry G. Robinson, III
Hon. Susan Porter Rose

Staff Present:
Donald B. Myer, Asst. Secretary
Jeffrey R. Carson

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MEETING OF THE COMMISSION OF FINE ARTS

20 April 1995

The meeting was convened at 10:10 a.m. in the Commission of Fine Arts offices at the Pension Building, 441 F Street, N.W., after a tour of project sites.

Members present: Hon. J. Carter Brown, Chairman
Hon. Harry G. Robinson III, Vice-Chairman
Hon. Rex M. Ball
Hon. Carolyn Brody
Hon. Jeannine Smith Clark
Hon. Eden Rafshoon
Hon. Susan Porter Rose

Staff present: Mr. Donald B. Myer, Assistant Secretary
Mr. Jeffrey R. Carson
Mrs. Sue Kohler

National Capital Planning Commission staff present: Mr. Patrick Tribe

I. ADMINISTRATION

A. Approval of minutes of the 16 March 1995 meeting. The minutes were approved without objection.

B. Dates of next meetings, approved as:

18 May 1995
15 June 1995

C. District of Columbia Arena Draft Environmental Assessment; report. The Assistant Secretary noted that the Commission had visited three possible arena sites on the pre-meeting tour: the D. C. government's preferred Gallery Place site, the Mount Vernon Square site, and an air-rights site at Union Station. He said the Commission would eventually review the plans for the building once the site had been selected. Mr. Myer noted also that the members

had received copies of a staff critique of the District's Environmental Assessment document, written by staff member Jeffrey Carson, and asked for a discussion of it as the basis of the Commission's report to the Planning Commission.

The Chairman commended Mr. Carson and the staff on the critique, observing that selecting a site was a complex problem, involving large-scale financial and usage questions. Commenting on the recommendation, in the staff report, that the arena be built on the Mount Vernon Square site, he said the District's plan to build a new convention center there had to be considered. Also, the feasibility of expanding the existing convention center on its present site plus a neighboring site across New York Avenue had to be carefully explored. Mr. Brown then asked the other members for their comments.

Mr. Ball said he supported the staff report, but he also wanted to express his concern about the lack of comprehensive planning in the District. He observed that the new arena would have to relate to its surroundings, and it would affect the street system, the pedestrian system, and the whole concept and look of the city for many decades; he did not see that the city was approaching the selection of a site with these things in mind. Vice-Chairman Robinson said he supported the report and the comments made by the Chairman and Mr. Ball. He said he was concerned about the impact of such a visually dense insertion into the Gallery Place location; he thought the site was very small for the development planned for it. He said there were complex issues involved and a whole range of studies was needed for all the proposed sites.

Mrs. Brody thought the Mount Vernon site should be considered in more depth, and that more thought should be given to the broader context of a new arena; she thought the arena development would act as a catalyst for the area in which it was placed. She asked Mr. Carson if more than one design had been developed and was told that there was only one at the time; he said it was very schematic in nature and had been superimposed over all the sites. He added that there had been a number of sites under consideration and that all but two--Gallery Place and Union Station--had been eliminated. He said there had been a detailed analysis of those two sites, but not of the Mount Vernon Square site.

The Chairman noted that there had been regular meetings of an interagency committee on the arena matter, to which the Commission of Fine Arts had not been invited, and he thought it might be useful for the Commission to participate. He said he believed there was a consensus that the new arena would be a great asset to the city, and he thought the Commission had a committment to the downtown area, close to the monumental core and all its attractions. He recognized, however, that there was an irreducible

minimum of space required for such a facility, and this had to be considered carefully.

The Chairman then suggested that the staff critique be entered into the record, with strong sympathy expressed for it, a suggestion approved unanimously by the other members. Exhibits A, A-1

II. SUBMISSIONS AND REVIEWS

A. National Park Service, National Capital Region

1. CFA 20/APR/95-1, African American Civil War Memorial, U. S. Res. 170, 10th and U streets, N.W. Maquette for sculptural element. (Previous: CFA 16/MAR/95-1, CFA 19/MAY/94-4) Staff member Sue Kohler recalled that the Commission had approved the concept design for the sculpture a year ago, and had approved the final design for the memorial, with some exceptions, the preceding month. She asked architect Paul Devrouax to begin the presentation.

Mr. Devrouax reviewed the various submissions for this memorial, and then introduced sculptor Ed Hamilton to discuss the final maquette for the sculptural element. Mr. Hamilton said the concept had been "For Freedom and for Family". He showed the members a maquette, saying the finished work would be about 10-feet tall, from the bottom of the base to the top. The base would be 2 feet high and about 7 feet in diameter. A group of soldiers and a sailor was sculpted in high relief on the convex side, facing the Metro entrance; on the concave side, facing the wall with the names of all those who had participated in the war, were family members saying goodbye to relatives leaving for duty.

The Chairman asked the purpose of the curved backdrop for the figures: was it a flag or a total abstraction? Mr. Hamilton said it acted as a support and as a way of bringing the eye up; he said some saw it as a flag, but he liked to think of it as an element of the wind. The Chairman said he found it quite a jump to go from the realistic figures to this abstract background and wondered if adding the suggestion of a staff would make it appear more like a banner and thus bring the two elements closer together. Vice-Chairman Robinson said to him it represented freedom, and Mrs. Clark said there was a symbolism there, a beginning towards full equality, that she especially liked; she said it was almost like a winged victory to her. Mrs. Rafshoon was afraid that adding a staff would bring a static quality to what was otherwise a dynamic and energetic piece of work. Mr. Ball thought there was already an allusion to a flag, and he would leave the articulation of it up to the sculptor.

Mr. Hamilton said the form was really the result of the way he worked with clay, with an upward-sweeping movement. Vice-

16. CFA 20 April 95-1. African American Civil War Memorial, 10th and U Streets, N.W. Sculpture.

Chairman Robinson thought it was good to have some interpretative aspect to the sculpture, something that was not totally explainable, and this was the general consensus.

The Chairman said that as long as no one else was bothered, he would not press the point, because he was very pleased with the sculpture generally. The other members agreed, and the final maquette was unanimously approved. Exhibit B

2. CFA 20/APR/95-2, Georgetown Waterfront Hotel site, 30th and K streets, N.W. Pedestrian bridge over Rock Creek. The Assistant Secretary recalled the Commission's comments on this bridge when the design for the hotel was reviewed as an Old Georgetown Act case in January (O.G. 95-21). At that time there were no objections to a pedestrian bridge, but it was thought that it should not bear an axial relationship to Virginia Avenue, and that it might even be curved in plan, like the Que Street Bridge, as a more park-like expression. The Commission also expressed the hope that the parking lot on the east side of the creek could be removed in the near future. Mr. Myer said that although the Old Georgetown Board's jurisdiction did not extend to a bridge over Rock Creek, the Board had looked at the current design on 6 April and had no objection to the location or general approach, although there had been some discussion about the abutments and the way the bridge was tied into the shore. He then asked John Parsons for the Park Service's comments.

Mr. Parsons said first that the Park Service was working with the Citizens Association of Georgetown on the feasibility of removing the parking lot, along with a general examination of the waterfront from Key Bridge to the Kennedy Center. He commented on the landscape plan for the banks of the creek, saying that the shoreline had been softened and the pathway pulled away from the edge, and that no retaining wall would be needed. He introduced architect David King from FEEK to discuss the designs for the bridge.

Mr. King showed elevation and plan drawings for the bridge, a slightly arched steel truss with a wood deck and decorative steel railings, as well as photos of similar bridges, particularly one in Central Park. In response to the Chairman's question, he said it would not be aligned with any axis. It was not curved in plan, as the Commission had suggested in January; Mr. King said the project was still in a very early stage and he had not done a curved version.

Mr. Robinson commented that this was a difficult design problem. The bridge would form a connection between the commercial development of the hotel and the natural forms of Rock Creek and its banks, so should it be an extension of the hotel or should the park character be brought into the commercial zone? The Chairman thought it was the park character that should dominate, and he said

he was still worried about the implied axiality. Mrs. Clark thought it would be a good idea to look at the small pedestrian bridges already existing in Rock Creek Park, particularly one just south of Tilden Street. In answer to a question from Mr. Ball, Mr. King said the bridge would no longer be used by emergency vehicles, that it would be purely pedestrian in use, which strengthened the Commission's preference for a more park-like character.

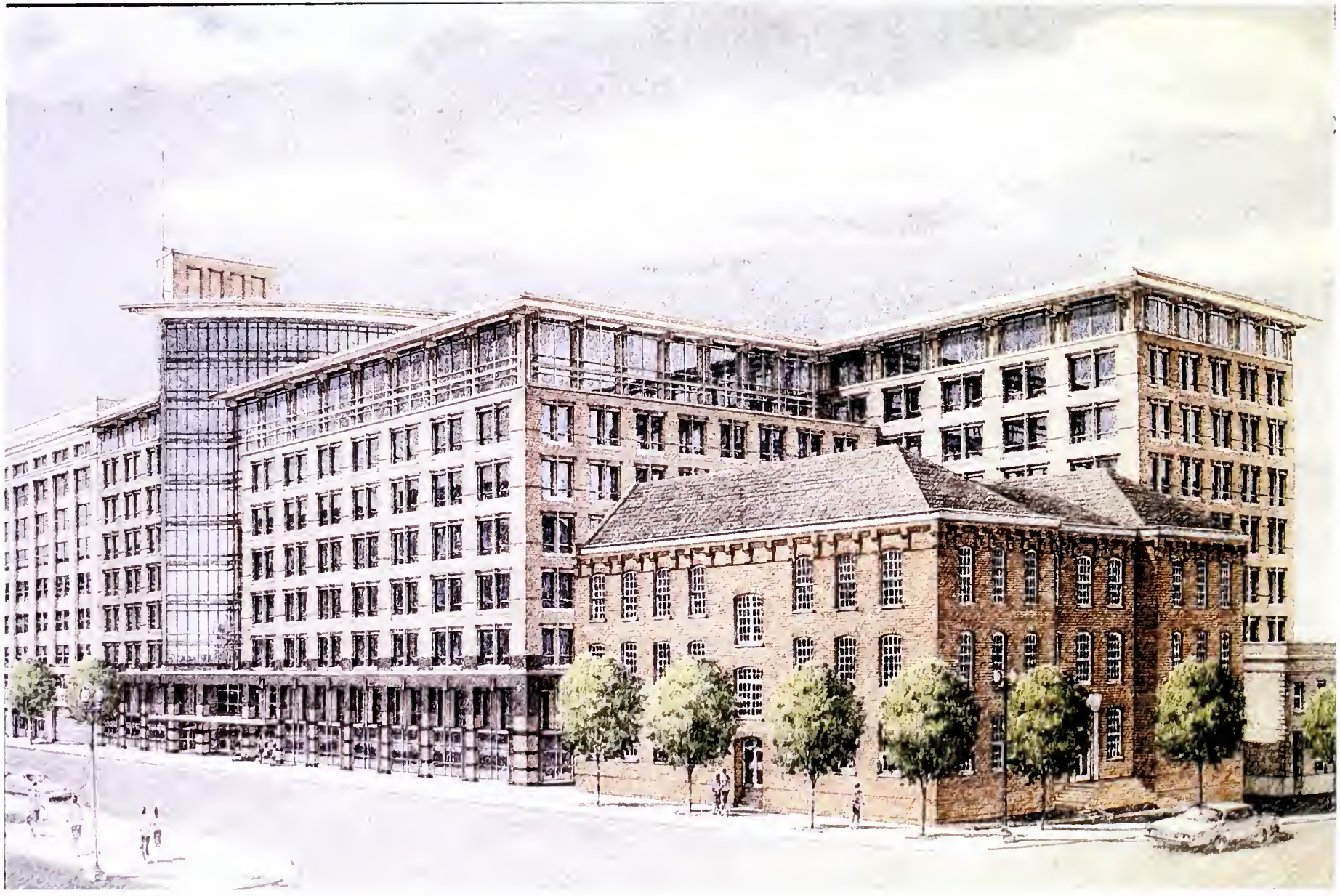
Mr. King reported on the ongoing work of James Urban, the landscape architect, in regard to the landscaping of the creek banks; he also commented on the evolving design of the hotel entry facing Rock Creek. There were no further questions, and Mr. King said he would return with further studies for the bridge. Exhibit C

B. General Services Administration

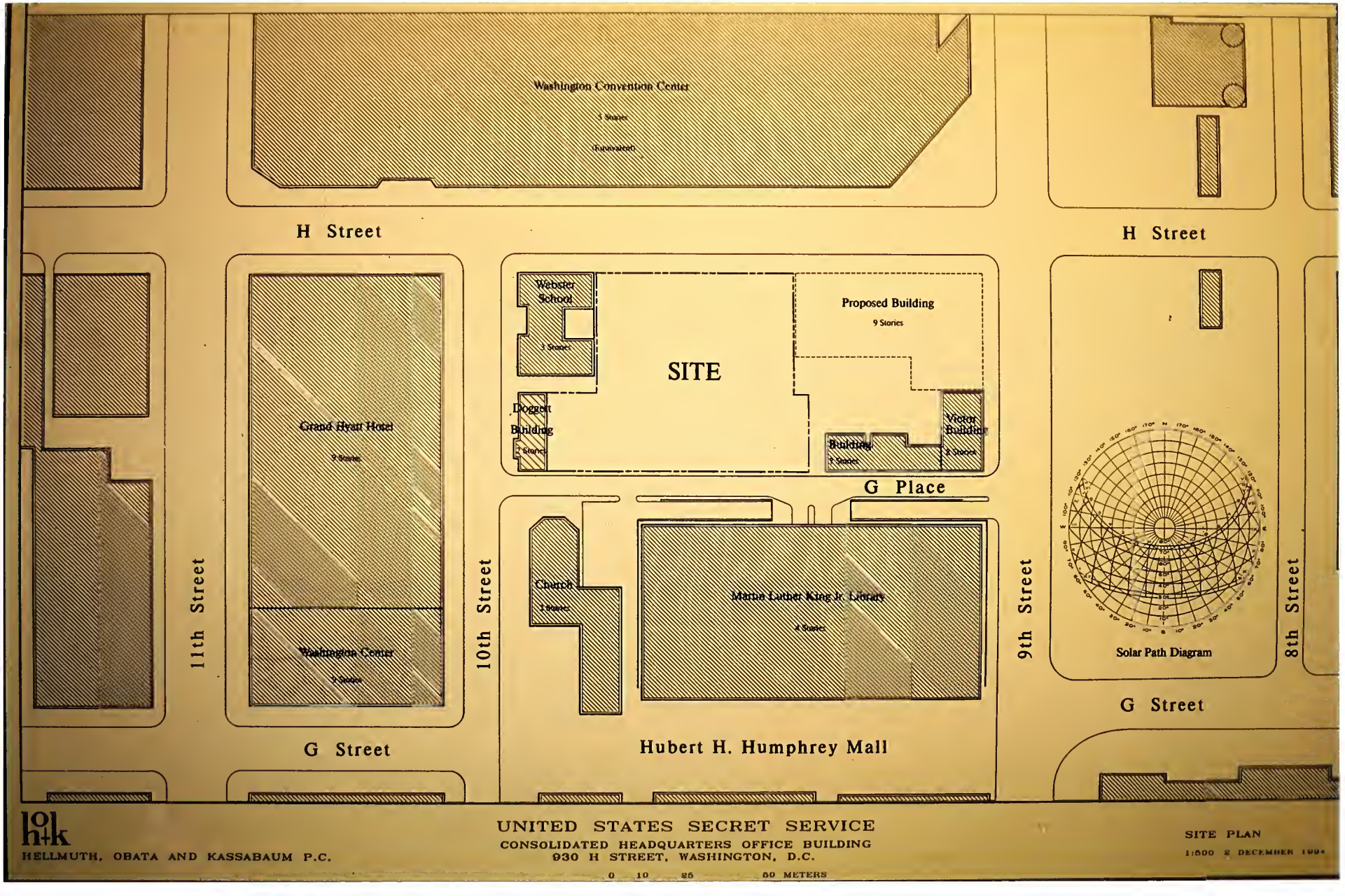
1. CFA 20/APR/95-3, United States Secret Service Headquarters Building, 930 H Street, N.W., Square 375. Concept design. The Assistant Secretary noted for the record that the Commission had driven by the site, across from the Convention Center, on their pre-meeting tour, and he said this would be a building of major significance for the downtown area. He introduced Bob Hickson from GSA who, in turn, introduced architect Gyo Obata from Hellmuth, Obata & Kassabaum.

Mr. Obata located the site, between H Street and G Place, and pointed out the adjacent buildings: the old Webster School and Doggett Building, the Hyatt Hotel, the Martin Luther King, Jr. Library, and the Convention Center. He said a new building was planned for the site just to the east, along H Street. Mr. Obata said this would be the first time the Secret Service would be able to bring all its people together in one building, and they wanted it to be a good place to work, one that would foster a feeling of family.

He discussed the site, saying that it was very deep--about 200 feet by 210 feet along H Street. He pointed out the availability of light from each direction, noting that light from the east would be blocked by the proposed new office building, and said his goal had been to bring daylight to as many offices as possible. To help do this he had inserted an atrium that would begin at the lower level and flare out as it went up; it would cut through the building and be visible from the exterior. Mr. Obata thought this would also give a sense of unity to the building for those who worked there. The main entrance would be on H street, and the public service areas--food service, credit and travel offices--would be on the first level, giving a storefront feeling along the street. Mr. Obata said the major building material would be brick, to harmonize with the older Doggett Building and Webster School on the site. Other than the dramatic exterior expression of the atrium, the elevations were fairly conservative, as the Secret Service preferred.



17. CFA 20 April 95-3. US Secret Service Headquarters, 930 H Street, N.W. Concept.



HELLMUTH, OBATA AND KASSABAUM P.C.

UNITED STATES SECRET SERVICE
CONSOLIDATED HEADQUARTERS OFFICE BUILDING
930 H STREET, WASHINGTON, D.C.

0 10 25 50 METERS

SITE PLAN
1:500 2 DECEMBER 1994

18. CFA 20 April 95-3. US Secret Service Headquarters, 930 H Street, N.W. Concept.

The Commission looked at a large model and discussed the design with Mr. Obata. Mrs. Clark asked if the Webster School could not be incorporated into the project as a day care center; Mr. Hixson said the building still belonged to the District of Columbia and he did not know what had been planned for it. Vice-Chairman Robinson said he would like to congratulate Mr. Obata on the design, the sensitivity of the storefront aspect, so typical of Washington's downtown, and the exciting combination of the formal brick facade with the curving glass of the atrium, which recalled the nearby C & P Telephone building from the 1930s. The Chairman said he agreed with the Vice-Chairman's comments, as did everyone else, and the concept design was unanimously approved. Exhibit D

2. CFA 20/APR/95-4, Department of Education, Headquarters Building (FOB 6), 4th Street and Maryland Avenue, S.W. Modifications to exterior facade. Mr. Carson said this submission was part of a $40 million renovation program for this building and noted for the record that the Commission members had driven by the site on their pre-meeting tour. He passed around photographs showing the decorative screen that would be removed for security reasons, and drawings of the building as it would appear without the screen. He said GSA was also planning to replace the existing single-glazed windows with a double-glazed unit, and he noted the two different glass samples submitted. He introduced Bob Dove from GSA, who introduced architect Howard Kravis to make the presentation.

Mr. Kravis discussed the window replacement first. He said the replacement was required to make the building more energy-efficient; the quarter-inch clear glass (now covered with a disintegrating solar film) would be replaced with inch-thick insulating glass, and the pitted and deteriorating aluminum frames would be replaced as well. He showed the two glass samples--one clear and the other with a grey tint--and said he would prefer to use the darker because it was more energy-efficient and would reduce the size of the mechanical equipment that had to be placed in the building. He then talked about the grilles, saying that their removal would mean that one would simply look through to the existing glass wall.

Vice-Chairman Robinson asked to comment. He said he thought the repetitive pattern of the building lent itself better to the use of clear glass, which would produce a lighter-feeling facade than would the dark glass, especially when it was considered that the building was about two football fields in length. He also commented on the masonry grilles, saying they were used frequently at the time this building was designed (1957) and were part of Washington's architectural heritage; he said he hesitated to approve their removal even though he wasn't particularly fond of them.

lighter-toned masonry framing. He said he would be willing to let the applicant have his preference in this case. Mrs. Clark asked about the cost of the clear versus the tinted glass and was told that the tinted version was slightly more expensive, but the energy savings would make up for the extra initial expense.

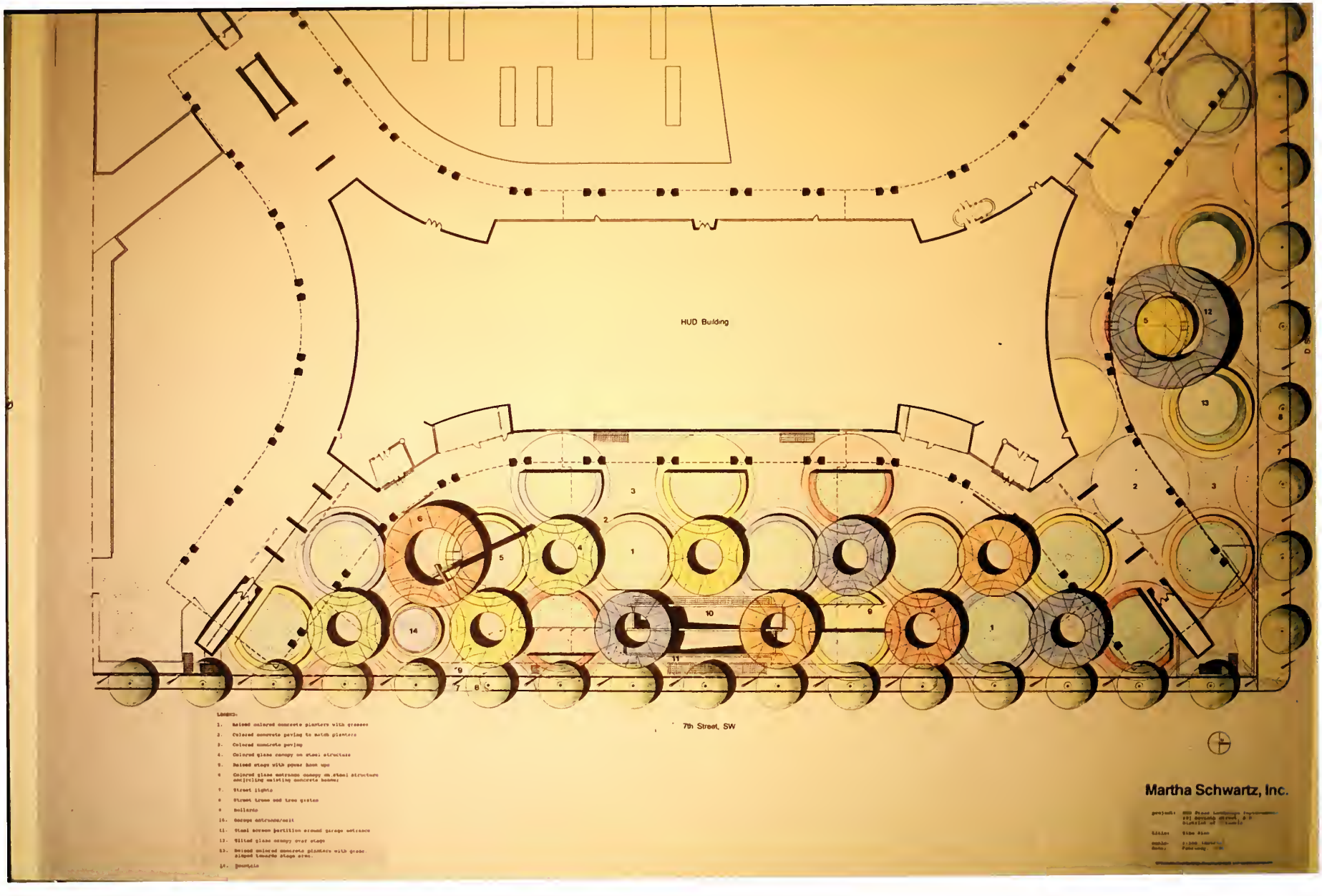
The Chairman asked for a motion to approve the darker glass; it was made by Mrs. Brody and seconded by Mrs. Rose. Mr. Ball said he would abstain from voting because of his previous association with the architectural firm. A vote was taken and the motion failed, giving the Commission's approval to the clear insulating glass. There were no objections to the removal of the masonry grilles. Exhibit E

3. CFA 20/APR/95-5, Department of Housing and Urban Development, 451 7th Street, S.W. Plaza design. Mr. Carson said this site had also been seen by the members during their pre-meeting tour, and he commented that the building had been designed by the noted architect, Marcel Breuer, in the early 1960s. He said one of the questions asked during the tour was whether any landscaping had ever been planned for the plaza area, and the answer was no; he showed an early photograph of the building. Mr. Carson then introduced Marie Kissick from HUD.

Ms. Kissick said this project had come about because of a water problem below the plaza areas and the necessity of having to tear up the surface to solve it. She said this gave them a chance to do something that would make the plazas more pleasant for both employees and visitors. She said she had been joined in this effort by GSA and the NEA, who had arranged for HUD to work with landscape architect Martha Schwartz; she said Ms. Schwartz was also a professor of landscape architecture at Harvard University. She introduced Dale Lanzone and Andrea Mones-O'Hara from GSA, and then asked Ms. Schwartz to make the presentation.

Ms. Schwartz said the design she would show had been the product of a team consisting of her firm as well as several consultants--an artist, a designer, a theater manager, and an architect. She said GSA was considering this almost as a pilot project for future comprehensive site planning projects. Although a comprehensive plan to deal with all four of the separate plaza areas had been produced, she said funding was available at this point only for the north and east plazas, and these were the ones she would present in detail at this meeting.

Ms. Schwartz then showed slides to explain her proposals. Noting first that the shape of the building formed four plazas totally separated from each other and not integrated in any way, she showed slides of existing conditions on the east plaza. She observed that it had a desolate feeling and was cut off by the garage entrance road and the 3 1/2 -foot-high concrete walls framing its entrance. She pointed out also that the building was



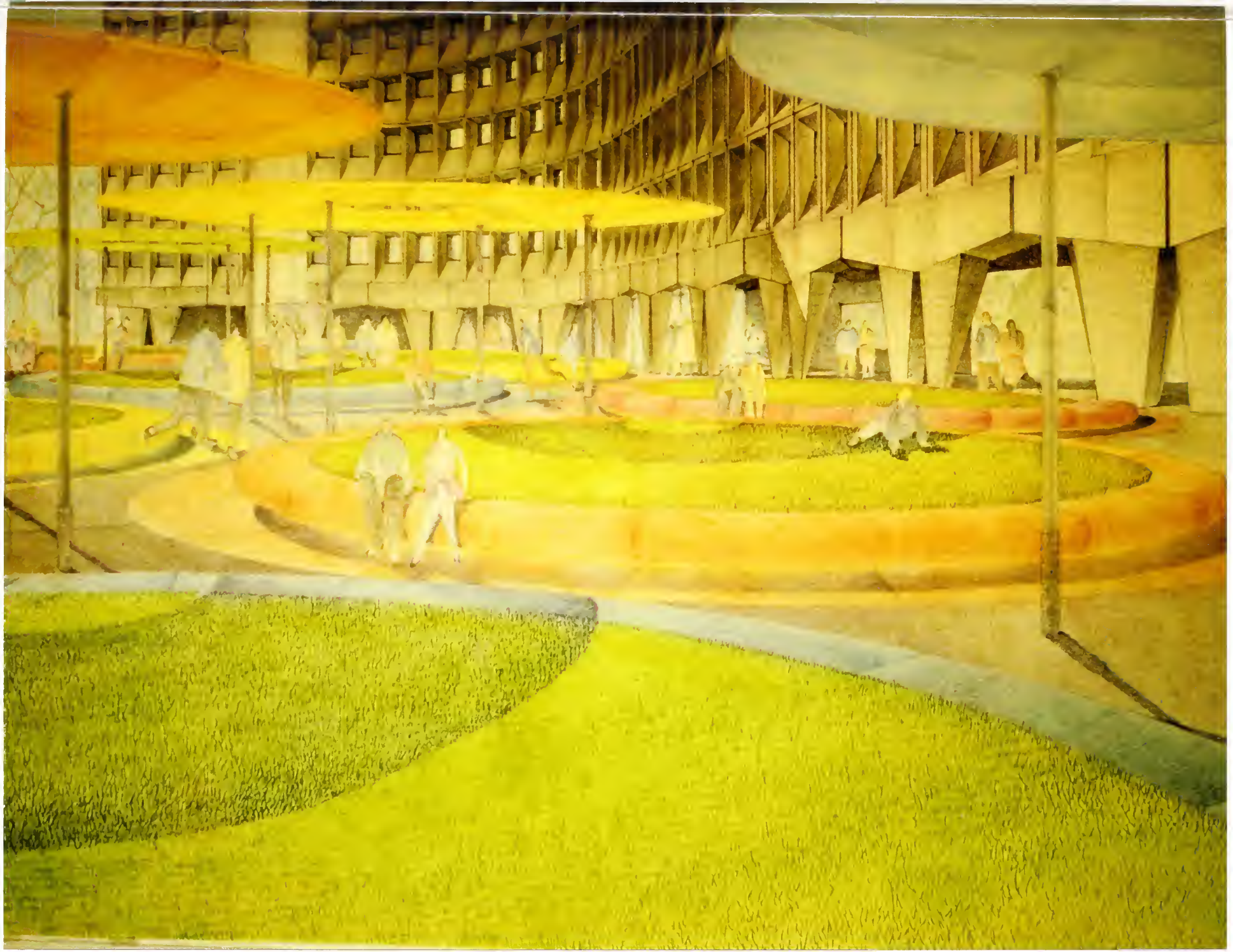
LEGEND:

1. Raised colored concrete planters with grasses
2. Colored concrete paving to match planters
3. Colored concrete paving
4. Colored glass canopy on steel structure
5. Raised stage with power hook ups
6. Colored glass entrance canopy on steel structure and ceiling existing concrete beams
7. Street lights
8. Street trees and tree grates
9. Bollards
10. Escape entrance/exit
11. Steel screen partition around garage entrance
12. Tilted glass canopy over stage
13. Raised colored concrete planters with grass sloped towards stage area.
14. Fountain

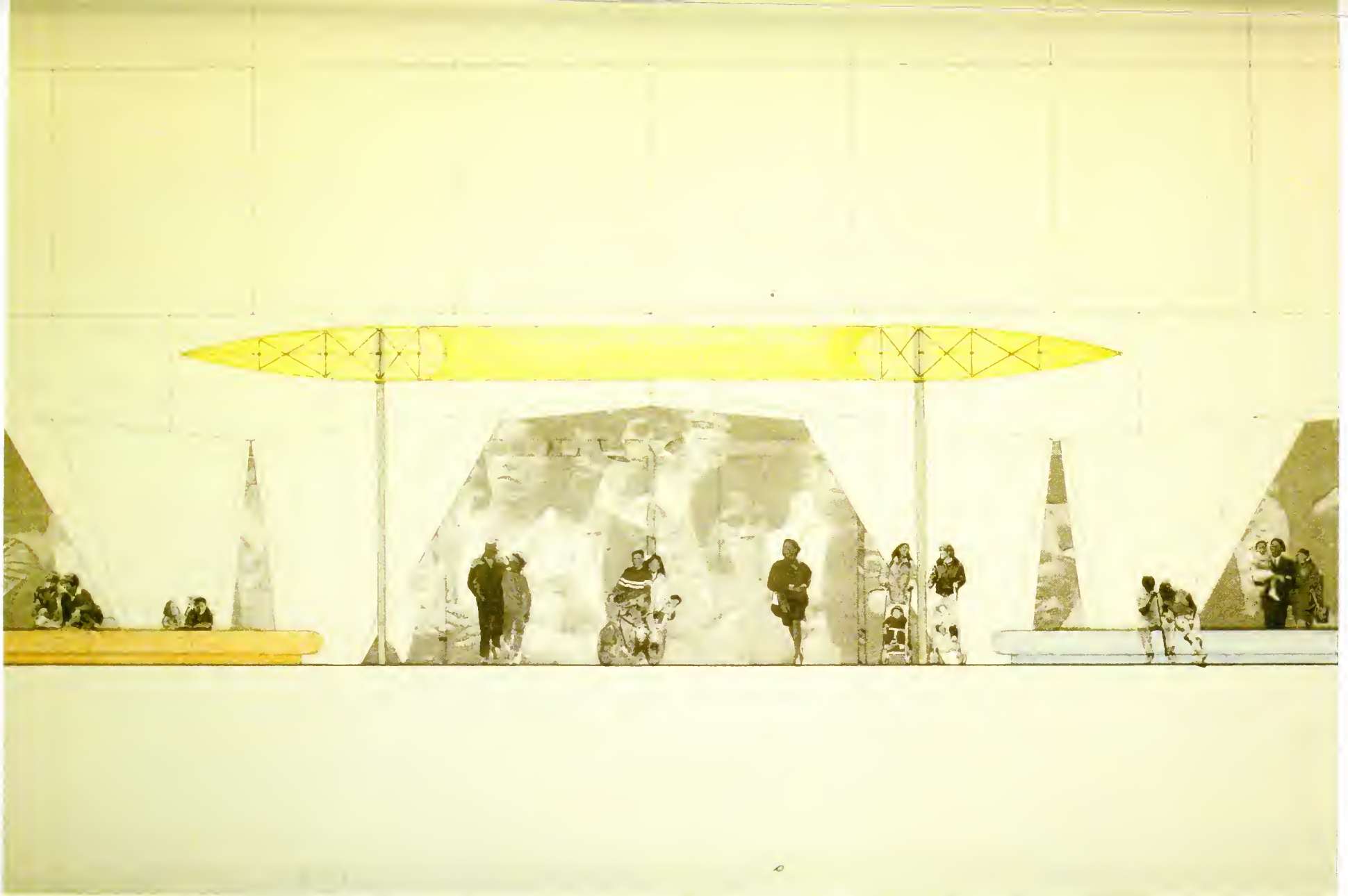
Martha Schwartz, Inc.

project: [illegible]
[illegible]
title: Site Plan
scale: [illegible]
date: February [illegible]

19. CFA 20 April 95-5. HUD, 451 7th Street, S.W. Plaza renovation.



20. CFA 20 April 95-5. HUD, 451 7th Street, S.W. Plaza renovation.



21. CFA 20 April 95-5. HUD, 451 7th Street, S.W. Plaza renovation.

raised on piloti, and the area underneath them appeared totally black, with not even the doors being visible. She said a banner on the pylon of the east plaza had been used to announce the location of that entrance, and commented that the plaza had become primarily a place for car circulation, drop-off, and garage entry. She noted also that as the plaza formed the roof of the garage, landscaping would be limited to smaller species, large trees being out of the question.

Ms. Schwartz then turned to the problem of the dark areas underneath the piloti. She said she would like to increase the amount of light in these areas and actually make openings into the walls to open the building up. As the food service and kitchen area was directly behind the east plaza wall, she was proposing two windows, though which food service could be provided to those wanting to eat their lunch on the renovated plaza. The space underneath the piloti would be closed in with glass. Another way to enliven the dead spaces and blank walls would be to cover the walls with photo murals relevant to the work of HUD.

The plaza itself would become the chief outdoor ceremonial space, used for welcoming VIPs and ceremonial events, but also for outdoor employee dining. New paving would be patterned in designs similar to those favored by Breuer, and large, low circular planters of colored concrete would be planted with grass, tall grasses or flowers. The planters would be 44 feet in diameter, and 18 inches high, so they could be used as seating. Overhead canopy structures of steel and colored nylon would provide shade; at night both the planters and the canopy structures would be lit to produce a soft glow.

The north plaza would also be included in the first renovation phase. Now used for parking, it would be turned into a performance area with a circular stage and tilted circular grass areas to give an amphitheatre effect. Paved areas would provide space for chairs. Eventually, the south plaza would be reconfigured but would continue to be used for parking, and the west plaza would become green space, a more gracious entry to L'Enfant Plaza, and an employee "back yard" with space for vendors.

When Ms. Schwartz had finished her presentation, the Chairman asked for comments, saying that he thought the plans showed great imagination and creativity, while at the same time being respectful of the architecture. One thing he did not like was the hoop-like element attached to the great stone pylon at the south end of the east plaza. Mr. Ball agreed that the plazas needed humanizing and he liked many aspects of the plan, but he had some questions for Ms. Schwartz about the penetrations through the east plaza wall, and he was especially concerned that there might be too many of the fabric canopy elements and that the pastel colors shown were not what Breuer would have used. He thought a primary color palette, something like Mondrian painting, would be more sympathetic to the

architecture. Ms. Schwartz agreed but said she was having trouble finding colored concrete for the planters in a vibrant color range, although this was not a problem with the fabric. Mr. Ball thought it would be better not to have any color at all if it could not be in Breuer's palette. Ms. Brody asked if the overhead canopies would be up all year around and was told they would. In answer to Mrs. Clark's question, Ms. Schwartz said the photo mural on the wall would be black and white. Vice-Chairman Robinson was enthusiastic about the design and thought it portended the changing image of HUD.

The Chairman commented that the design was only in the concept stage and the Commission would follow it through to the working drawings. There were no further questions for Ms. Schwartz, and the concept design was unanimously approved. Exhibit F

4. CFA 20/APR/95-6, Ariel Rios Federal Building, 12th Street and Pennsylvania Avenue, N.W. Bird netting system. The Assistant Secretary recalled that the members had driven by this building on their pre-meeting tour, and he said the proposal was to install nearly invisibile wires on perch areas, and also to place netting in open areas, such as between columns, similar to what the Commission had seen when driving by the Agriculture Department. He said the members had commented on the color and how the meeting of the netting and the columns might be minimized. He introduced Andrea Mones-O'Hara from GSA to discuss the proposal.

Ms. Mones-O'Hara said similar installations had been made on the Archives and Justice buildings and would be made all through the Federal Triangle, because of the numerous pediments, ledges, and porticoes. She said the netting came in a range of colors and could be mocked-up to find which was most appropriate; also, the seams could be made nearly invisible.

The Chairman said two comments had been made on the pre-meeting tour, which he thought should be on the record: the color of the netting should be matched to the column color so that there would not be an obvious vertical line where they met; and the plane of the netting should be placed back towards the building, beyond the midpoint of the columns so that the cylindrical form of the columns was expressed as fully as possible.

Ms. Mones-O'Hara agreed with these comments, and added that the tautness of the netting was an important factor to consider. The Chairman asked what happened at night when the buildings were floodlit--did the netting become more visible? Ms. Mones-O'Hara said she would have to drive by the Justice Department at night and look at it. The Chairman commented that the principle with theatrical scrims was that they were seen when there was more light on the observer's side but not seen when the light was on the other side; he thought adding some interior light might help the problem.

There were no further questions, and the bird netting was approved with the recommendations made to Ms. Mones-O'Hara.

Exhibit G

C. Smithsonian Institution

CFA 20/APR/95-7, National Museum of American History, Constitution Avenue and 14th Street, N.W. Modifications to fountain. Concept design. Mr. Carson said this submission involved a fountain that had not worked for many years, as well as the steps leading from the fountain to the museum entrance; he said the steps had been the source of several potential lawsuits from people who had fallen on them. He said the proposal was not to do away with either the fountain or the steps, but to cap the fountain outlets and fill in the entire area with soil and cover it with grass. He introduced Harry Rombach from the Smithsonian.

Mr. Rombach said this would be an interim solution, albeit a long-term one, as there was no funding available for a new fountain and redesigned plaza. He introduced architect Bill Bolling, who described his proposal to turn the circular area into a lawn bordered with planters that would not detract from the front entrance, would eliminate the steps, and direct people to the entrance without encouraging them to cross the vehicular driveway.

The Chairman said he had no particular objection to the design as such, but considered it a "cop-out" solution, especially in front of a museum devoted to American ingenuity and technology, across from the great Federal Triangle buildings, and in a city that needed the coolness of fountains. He thought that if it were just a question of money, then it might become the site for a memorial to someone who had been part of the development of American technology. He observed that the Park Service was always looking for memorial sites and might be helpful in this case. As for the safety question, he said there were bound to be accidents no matter what precautions were taken. He thought that as an interim measure railings would help, and Mrs. Rose suggested that pots of flowers could be placed strategically to help avoid accidents.

Mrs. Brody said she would underscore the Chairman's comments and thought it would be a mistake for the Smithsonian just to roll over and play dead. She thought that once the fountain was covered over, it would be out of sight and out of mind, and nothing more would be done. Vice-Chairman Robinson agreed, and commented on the importance of fountains versus the covering over of one with dirt; he thought it was the wrong message to send. Mrs. Clark, a regent of the Smithsonian, asked if private funds had been solicited; she recalled the gift of the Calder sculpture to the museum by the Cafritz family. Mr. Rombach said the redesigning and rethinking of the fountain feature would take years, but the Chairman noted that the new computerized fountain on Freedom Plaza had been put into place in a matter of months.

The Chairman suggested to Mr. Rombach that he consult with the Park Service's John Parsons, head of the National Capital Memorial Commission, regarding the possibility of a memorial fountain, and in the interim period take some simple, inexpensive steps to solve the safety problem. The proposal to cover over the fountain was unanimously disapproved. (Mrs. Clark had previously recused herself because of her position as a regent of the Smithsonian.) Exhibit H

(The meeting was recessed for lunch and then reconvened.)

D. Department of the Air Force

CFA 20/APR/95-8, Bolling Air Force Base, Anacostia, Washington, D. C. Honor Guard Operations Facility. Concept design. Mr. Carson recalled that the architects, Jim Tinsen and Ron McGhee from the Air Force, had been the designers for the Bolling perimeter wall reviewed by the Commission earlier in the year. He introduced Mr. McGhee to begin the presentation.

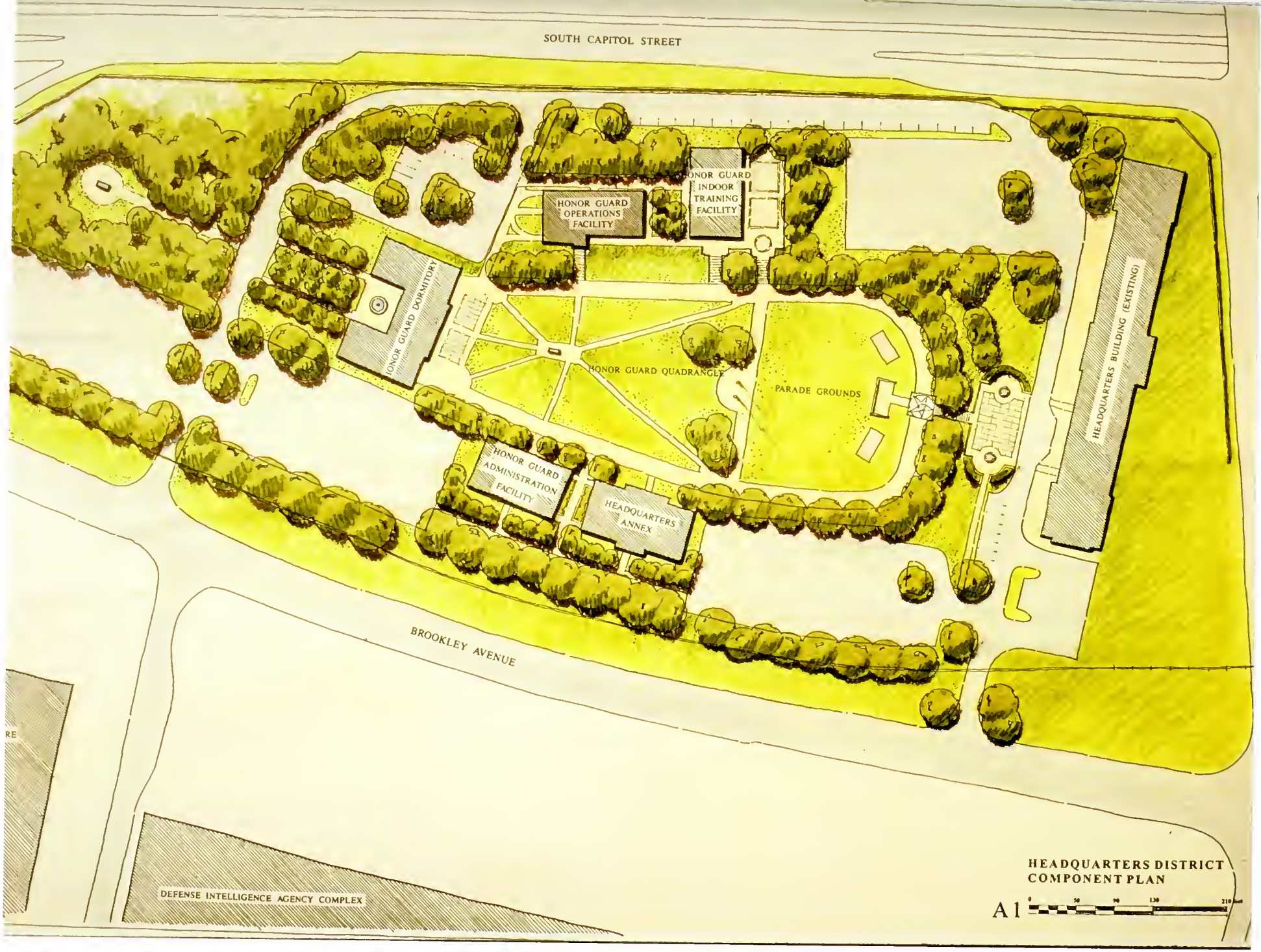
Mr. McGhee showed photographs and a site plan of the area, pointing out existing buildings and streets. He said the buildings bore little relationship to each other, were not generally in good condition, and occasionally blocked important views, as well as not providing well for the functions of the Honor Guard. He said he and Mr. Tinsen had developed a new master plan for the area, based on a quadrangle concept, with a parade ground in the center, creating a more formal "campus" kind of relationship with the headquarters building and others on the site. Vehicular circulation would be completely removed from the area, with parking lots on the perimeter. Honor Guard functions now housed in an old dormitory would be transferred to a new building, the subject of this submission; other new buildings would be submitted at a later date. He asked Jim Tinsen to discuss the Honor Guard Operations Facility.

Mr. Tinsen said this building would be a prototype for others to come, and had been designed to be compatible in style and material with the Headquarters Building, a formal building in the tradition of military architecture in the Washington area. He showed drawings of red brick building with a ground floor arcade and low tower. The members were pleased with the design of the building and the master plan, and approved them both. Exhibit I

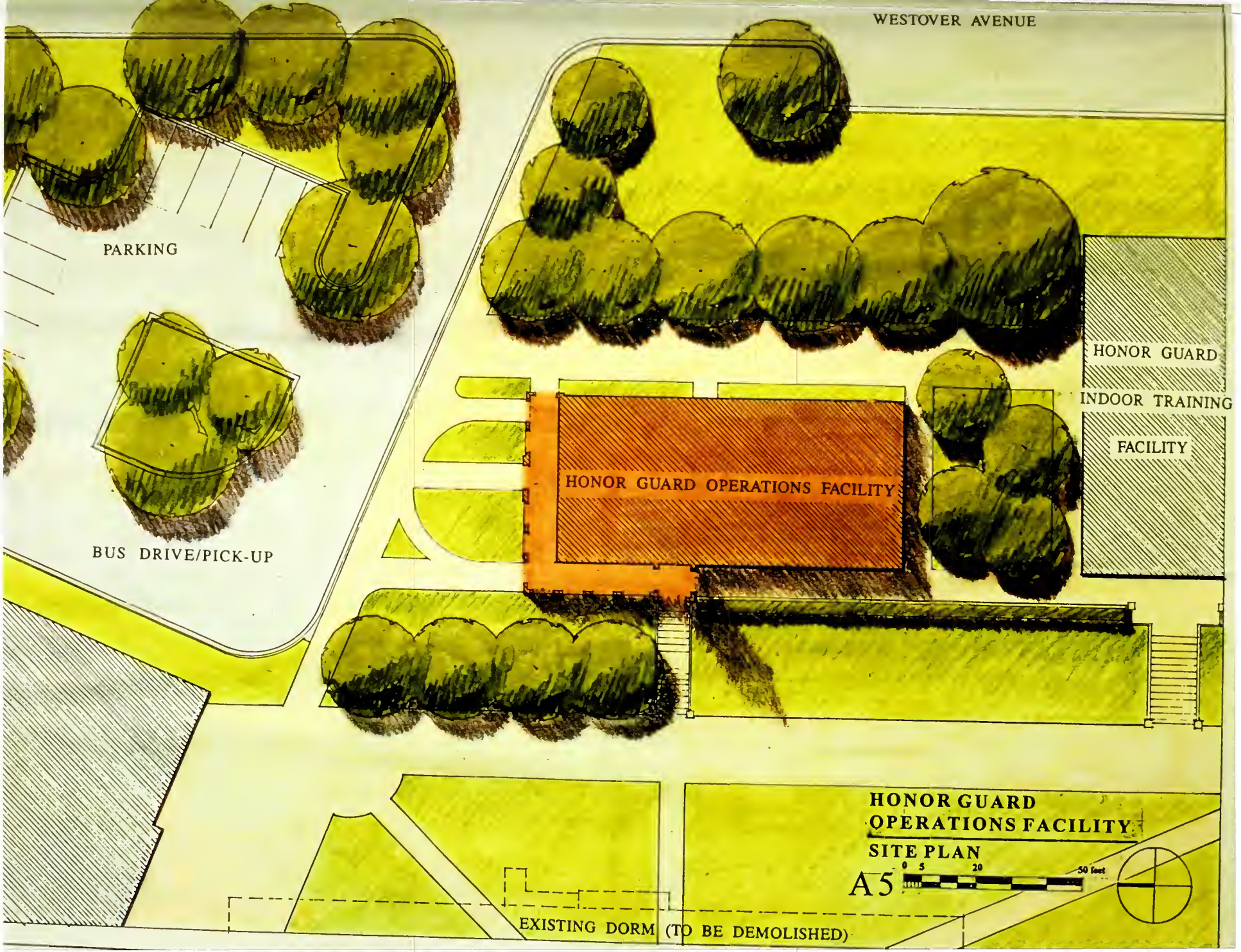
(Vice-Chairman Robinson left the meeting at this point.)

E. Department of the Navy, Chesapeake Division

CFA 20/APR/95-9, U. S. Marine Corps Barracks, 8th and I streets, S.E. Utility building. Mr. Carson said this building would be on the grounds of the historic Commandant's residence, where a greenhouse had formerly stood, and would be smaller


SOUTH CAPITOL STREET
HONOR GUARD OPERATIONS FACILITY
HONOR GUARD INDOOR TRAINING FACILITY
HONOR GUARD DORMITORY
HONOR GUARD QUADRANGLE
PARADE GROUNDS
HEADQUARTERS BUILDING (EXISTING)
HONOR GUARD ADMINISTRATION FACILITY
HEADQUARTERS ANNEX
BROOKLEY AVENUE
DEFENSE INTELLIGENCE AGENCY COMPLEX
HEADQUARTERS DISTRICT COMPONENT PLAN
A1

22. CFA 20 April 95-8. BAFB, Anacostia. Honor Guard facility. Concept.


WESTOVER AVENUE
PARKING
BUS DRIVE/PICK-UP
HONOR GUARD
INDOOR TRAINING
FACILITY
HONOR GUARD OPERATIONS FACILITY
EXISTING DORM (TO BE DEMOLISHED)
HONOR GUARD
OPERATIONS FACILITY
SITE PLAN
A5
0 5 20 50 feet

23. CFA 20 April 95-8. BAFB, Anacostia. Honor Guard facility. Concept.

24. CFA 20 April 95-8. BAFB, Anacostia. Honor Guard facility. Concept.

(22'x28') than the greenhouse had been. He introduced Larry Earle from the Navy to make the presentation.

Mr. Earle showed photographs of the garden area behind the Commandant's house and of the cleared area where the new building would stand. The building would be used for reseeding and repotting and for storage of equipment for the garden and grounds. He said rather dense landscaping separated this service area from the parade ground and the more public areas of the barracks complex. Drawings showed a simple structure with a brick base and T-111 siding above, a black asphalt shingle roof and two skylights.

There were no objections to the concept, but the Chairman and Mr. Ball thought that the building would look better if it were made of just one material. Mr. Ball said he would not object to using just the siding, but he thought it should be upgraded so that it would match the house better. When Mr. Earle explained that the building had to be ready for a change in command on 1 July, and he would have to go back to the State Historic Preservation Office with a new design, the Commission agreed that he should see if he could do that within his time frame, but if not, he could consider the design approved. Exhibit J

F. District of Columbia Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

a. S.L. 95-32, The Republic of Italy, 3000 Whitehaven Street, N.W. New chancery building. (Previous: S.L. 93-104, 23 September 1993) The Assistant Secretary recalled that the Commission had approved the concept design for the building and landscaping in 1993, and this submission was for final working drawings. He noted the Commission's interest in the interface between the chancery and Rock Creek Park, and observed also that there was an incomplete streetscape on Whitehaven Street--a lack of curbs and sidewalks and the continued presence of old wood telephone poles. He noted, too, the condition of the landscaping on District property facing Massachusetts Avenue, adding that the cooperation of the District government and the National Park Service was needed to complete the project. He then introduced Francesco Scarlatta from the Italian embassy.

Mr. Scarlatta said Ambassador Biancheri had intended to be at the meeting but had been called out of the country, and so he was taking his place to speak briefly before introducing the representative from the American architect's office. Mr. Scarlatta said only minor modifications had been made, which had not changed the building's character, and then introduced Rudy Vercelli from Leo Daly.

Mr. Vercelli reviewed the history of the project for the new members, beginning with the competition held in Italy, the winning design by Piero Sartogo, and the modification of the landscaping to change it from a geometric, formal, Tuscan design to one more compatible with the location at the edge of Rock Creek Park. He asked landscape architect Rod Mercer to discuss this aspect in more detail.

Mr. Mercer went through the changes that had been made, stressing the compatibility with the park and the use of native species when selecting trees and shrubs. He said the few formal hedges that remained at the front of the building would reflect those across the street at the embassy of Brazil. Views from Whitehaven Street and Massachusetts Avenue would be buffered by evergreen and deciduous vegetation, and the improvement of the Whitehaven streetscape would be coordinated with PEPCO and the District's Department of Public Works. To increase the compatibility with the Park, the peripheral sidewalk system behind the embassy had been removed, and there would now be just one rear observation point reached by a terrazzo walk. Existing landforms within the site would be stabilized, and all trees removed for construction would be replaced by specimens at least 8 to 10 feet tall. All parking and service would be underground.

The Chairman had some questions for Mr. Mercer about how one would approach the embassy by car. Mr. Mercer explained the garage entrance and exit and noted that the only car that would ever be visible was the ambassador's car, which could be parked on the arrival plaza at the formal entrance to the embassy.

Mr. Vercelli then explained the changes that had been made to the building itself. They concerned the fenestration, and he showed small models, with the windows set back into the walls at an angle. He said the reason for this was to give the appearance of greater depth to the walls, such as one would see in a Tuscan villa. Then he showed stone samples for the exterior walls, in the form of long, brick-like pieces. Two slightly different stones had been selected; the one chosen would depend on availability. Each piece would be 3 feet long, 5 inches high, and 3 inches thick and would have a slight texture. In answer to Mr. Ball's question, Mr. Vercelli said the mortar would match the stone. The bottom edge of the stones would be champfered at a 45 degree angle to cast a shadow line and break down the apparent size of the facade, giving it a more residential character.

Mr. Vercelli then described the plan of the building for the new members, pointing out the large copper roof and the atrium joining the two sections, which would bring light into the interior and appear almost like a street, enclosed by a building on either side.

There were no further questions, and the final plans were unanimously approved. Exhibit K

b. S.L. 95-22, 750 2nd Street, N.E. Design for ramp from H Street overpass. Station Place site. Permit. The Assistant Secretary noted that the Commission had visited the site on the pre-meeting tour, and then introduced David King from Florance Eichbaum Esocoff King to describe the project.

Mr. King recalled the Commission's previous reviews of this large project facing F and 2nd streets, N.E. (c. 1989), the concept approval for building 1-B and final approval for 1-A, and the subsequent real estate downturn, which put the entire project on hold. Now, he said, conditions had improved, and the District of Columbia government had granted the project a large-tract review; one of the conditions of this review was that a temporary ramp had to be constructed from H Street down to grade to provide for construction traffic, thus removing it from residential 2nd Street. He showed drawings of a three-lane concrete and painted steel ramp which, he noted, would not be constructed until the project was actually ready to go ahead. It would be about 30-feet high at its highest point.

The Chairman said he did not object to a temporary ramp, but he thought it would look less heavy if the guard rails were metal rather than concrete. There was also a discussion about an awkward break in the line of the ramp. Mr. King said he would take the Commission's suggestions and see what he could do. On that basis, the ramp was approved. Exhibit K

c. S.L. 95-33, 1001 Pennsylvania Avenue, N.W. Clock. Additional information. (Previous: S.L. 95-23, CFA 16 March 1995.) Mrs. Kohler recalled the previous submission and the feeling of some members that it would bring needed life to Pennsylvania Avenue, while others thought it was too commercial. She said additional information had been requested, and then introduced Linda Aronson from LaSalle Partners.

Ms. Aronson said the lease with Warner Brothers for space in the building was in its final form, with a clause that said that they could back out if they could not get approval for the clock. She showed a small model of the clock as it would look when attached to the building, and there was a discussion with Brian French from Warner Brothers about the total height (7 feet) and the relationship of the height of the "Taz" to the height of the clock.

The Chairman said he thought the problem was that the clock was too small, that it looked as though the Taz was wearing some sort of hat. He thought that increased the commercial aspect of the installation, and that there was really very little in the nature of a public amenity. He also thought there was a problem with the base which might obscure the clock when viewed from across the street. Mrs. Rose agreed that the clock had to provide a

public amenity or it would become just a commercial logo. She suggested that a two-thirds to one-third relationship of clock to Taz figure might be right, and that three-quarters to one-quarter might be even better; she handed Mr. French a sketch. Mr. Ball suggested a mock-up would be helpful in solving these problems. Mrs. Clark and Mrs. Rafshoon asked if the clock could be moved off the Pennsylvania Avenue corner, but Mr. French said they felt they needed the Pennsylvania Avenue exposure; otherwise, it would not be seen. The Chairman commented on the color, saying he thought it would look better in a verdigris, rather than bronze color; the other members agreed.

A discussion followed on the signs with the Warner Brothers logo that would be mounted in the building at the entrances to their store. It was agreed that these should be metal, not the plastic material shown.

As Warner Brothers wanted to open their store the end of May, Ms. Aronson asked if a new design could be FAXed to the members so that a decision could be had before the 18 May meeting. The Chairman said that would be possible, that she should talk to the Secretary or Assistant Secretary. Exhibit K

d. Appendix I. The Appendix was approved without objection.

2. Old Georgetown Act

a. Appendix II. The Appendix was approved without objection.

The meeting was adjourned at 2:23 p. m., and the members left for the Freer Gallery.

III. INSPECTION AND APPROVAL

Freer Gallery of Art, acquisitions. The Commission inspected a group of objects proposed for acquisition and approved them. Exhibit L

Signed,

Charles H. Atherton
Secretary

EXHIBIT A

PROPOSED D.C. ARENA

DRAFT ENVIRONMENTAL ASSESSMENT (DEA)

CFA STAFF CRITIQUE

April 1995

The proposed District of Columbia Arena is intended to be a sports and entertainment complex for a capacity crowd of 20,600 patrons. The sponsors considered a number of possible locations throughout the city before narrowing the potential sites down to two: Union Station (an air-rights location) and Gallery Place between 6th and 7th streets north of F Street. The Union Station air-rights site is least favored because the scale and height of the structure would be excessive at that location by any stretch of current standards. A third site, a cleared four block area just north of Mt. Vernon Square on the 8th Street axis, was eliminated early on for reasons that appear questionable. For this reason, the Mt. Vernon Square site deserves a second look.

The Arena program requires a minimum five acre site. The approximate height of the structure would be 80 feet to the cornice and 125 to 130 feet to the top of the semi-elliptical roof. If built at Gallery Place, the "event" floor would be recessed approximately 25 feet below grade, making the interior volume 150 feet high. The overall cost for the project has been estimated at $185 to $215 million, with $35 to $65 million publicly financed through revenue bonds. The city would be responsible for purchasing the land, if necessary, and cleaning up and preparing

the site (toxic waste removal, utility lines and demolition of existing buildings).

The chief arguments used against locating the Arena at Mt. Vernon Square include the disruption it would cause to the existing residential neighborhood, the lack of existing commercial support facilities along with attendant "joint-use" parking[1], and the possible relocation of the D.C. Convention Center to the site from its current home on New York Avenue between 9th and 11th streets. The merit of these points must be questioned.

The Mt. Vernon Square site consists of four city blocks, cleared some years ago for the proposed University of the District of Columbia campus which subsequently developed on Connecticut Avenue. Currently, the four block parcel is owned by the District Government and is used for surface parking. Metrorail has a station entrance on the northeast corner of the site at 7th and M streets. Eighth Street, which runs through the center of the site is recognized as a major axis in the L'Enfant Plan of Washington. As developed, this axis is punctuated every several blocks by major institutions, including the Hirshhorn Museum, the National Archives Building, the Navy Memorial at Market Square, the National Portrait Gallery/National Museum of American Art (Old Patent Office) and the Carnegie Library on Mt. Vernon Square directly south of the site. Both Massachusetts and New York avenues converge at this point, providing direct access.

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[1]"Joint-use parking" is a phrase adopted by the Environmental Assessment to describe the use of an existing parking facility by more than one entity usually at different times of the day.

The Mt. Vernon Square "residential neighborhood" is blighted by abandoned buildings and substandard housing stock. It should be noted that the Downtown Urban Renewal Area plan, last revised in 1988, calls for "stimulating the revitalization of the Project Area and replacing slums and blighted areas"[2]. Curiously, this goal is used as an argument to curry favor for the Gallery Place location.

The Downtown Urban Renewal Area plan should apply directly to the Mt. Vernon Square site. Construction of the arena there would provide the stimulus Washington needs for a commercial revitalization of a depressed area of the city. In this vein, the types of commercial facilities required for arena patrons (eateries, souvenir shops, sports and entertainment-related vendors) could be planned into new and rehabilitated structures. The site itself could easily accommodate the 7,000 to 8,000 private vehicles anticipated per event and still have space for tour bus and taxi queuing.

Finally, with respect to the D.C. Convention Center, there is no logical reason for it to move to the Mt. Vernon Square location. The existing Center is considered too small and dated to compete with newer, larger and more elaborate convention centers around the country. However, if there is need to make the facility larger, what is the logic in moving it to a smaller site? The existing convention center sits on 11.6 acres[3], a contiguous parcel no-longer interrupted by existing streets. The Mt. Vernon Square

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[2]Draft Environmental Assessment, Section 3-16.

[3]DEA, Section 2-9.

site consists of 9.5 acres[4] with L Street (a major secondary route) running east-west through the property. Logically and economically, the Convention Center should remain where it is and be upgraded through a phased program. Assuming the need for additional space, a large vacant parcel of land exists directly across from the Center on New York Avenue. The beauty of this simple approach is two-fold. The Convention Center would remain in situ saving tens-of-millions-of-dollars, while the two portions of the enlarged facility would be connected by a multilevel parking garage under the avenue (which would remain open to traffic), supplementing parking provided at the Mt. Vernon Square Arena two blocks away.

The choice of Gallery Place for the D.C. Arena is based on out-dated demographics and misleading or incomplete information. This is a relatively small site that, even with the closure of G Street between 6th and 7th streets, is still only 5.6 acres in size. The fact that it straddles a Metrorail tunnel, the top of which is estimated at 27 feet under the surface of the site, prevents the construction of any on-site parking with the exception of a token 400 spaces. In addition, this juxtaposition to the tunnel itself poses serious engineering questions that have not been adequately addressed.

As the Draft Environmental Assessment states, the Gallery Place area is in many ways the heart of the city, containing two national landmarks, the Old Patent Office and the General Post

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[4]DEA, Section 2-8.

Office, as well as a series of overlaying historic and special interest districts: the Pennsylvania Avenue National Historic Site, the Downtown Historic District, and, although omitted from the map provided in the DEA[5], the Chinatown Historic District and the Arts Overlay District. This hardly describes an area ripe for urban renewal. Rather, it does describe an area that must be handled with extraordinary care, not only with respect to design but, and most especially, with respect to use.

Unfortunately, the unrealistic approach to locating the Arena at Gallery Place is further compounded. The demographic analysis, including resident population, income level, real estate tax and commercial assessments, is based on the census made in 1990.

By 1990, the mixed-use developments of Market Square, The Pennsylvania Quarter and The Lansburgh were still under construction. Containing quality residential units, they currently fulfill a portion of a more ambitious plan established by the Pennsylvania Avenue Development Corporation to provide a minimum of 1200 units within the national historic site. In addition, the DEA does not take into account the commercial and office developments that are transforming the area. For example, by 1990 the AARP and Firemen's Insurance Building developments had not been completed. Simply, the DEA uses the depressed statistics of 1990 to describe the current dynamic social and economic fabric of the area.

In reality, the Pennsylvania Avenue National Historic site is a lively and growing residential community served by fine

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[5]DEA, Section 3-60.

restaurants, shopping, galleries and theatre. It is worth noting that the DEA obliquely recognizes that the current character of the area is alien to the potential needs of most patrons who would be using the Arena. Noting that the character and scale of existing restaurants and commercial facilities would not be adequate, the Arena will contain the necessary "eateries" and souvenir vendors necessary to its patrons. In fact, rather than providing a "catalyst" to an area that is one of the few beacons of economic vigor in the city, the Arena at this location could easily have the opposite effect.

The Gallery Place-Pennsylvania Avenue neighborhood will be faced with an estimated 200 events a year, providing everything from sporting programs to rock concerts, every event capable of drawing 20,600 patrons. At the end of each event, an estimated 10,000 to 15,000 people (those not using Metro) would disperse onto the streets using existing sidewalks as little as 7 to 12 feet wide. This scenario would be detrimental to the neighborhood.

More than once the DEA clearly states that the scale, bulk and placement of the Arena at Gallery Place would be a detriment to the historic districts and individual structures surrounding the site. Closing G Street would not be like closing 8th Street north of Mt. Vernon Square. The open vista of G Street is considered important by the DEA to the L'Enfant Plan of Washington[6]. One of the most significant buildings in the city, the Old Patent Office, occupies the site dedicated for use as the "National Church" in

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[6]DEA, Section 4-43.

L'Enfant's design. The relationship of the Old Patent Office to this strategic site would be profoundly altered by the Arena and the visual closing of G Street.

At this point, it is worth quoting from the DEA itself which at various times paraphrases the Comprehensive Plan for the National Capital. "New construction on historic landmarks or in historic districts should be compatible with the **historical architectural character and cultural heritage of the landmark district** (emphasis added). In design, height, proportion, mass, configuration, building materials, texture, color and location, new construction should complement these valuable features of the landmark or district, particularly features in the immediate vicinity to which the new construction will be visually related."[7]

In very simple terms, the Arena at Gallery Place would compromise the very nature of the L'Enfant Plan. It calls for a structure that is monumental in scale and bulk on a site never intended for such a display. Yet that same building, constructed on 8th Street, would have merit due to the fact that the 8th Street axis was designed to receive such a display.

There is a side issue to the Gallery Place site that the DEA adroitly ignores: the displacement of a large segment of the District Government as a result of the need to raze two government office buildings. It is too easy to brush this problem off. These are interactive offices and must be accessible to the public. If the Gallery Place Arena requires the construction or purchase of a

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[7]DEA, Section 3-57.

new government office building elsewhere, it would constitute a major hidden cost to the city not programmed into the original financial estimates for the Arena.

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX

EXHIBIT A-1

28 April 1995

Dear Mr. Gantt:

The Commission of Fine Arts has been asked to respond to the Draft Environmental Assessment (DEA) for the location of a sports/entertainment arena in downtown Washington as submitted by the District of Columbia Government to the National Capital Planning Commission. During our public meeting held 20 April 1995, the members adopted the staff critique of the DEA which you will find attached. We would like to make abundantly clear that the Commission is on record in its enthusiastic support of an arena located in the downtown area of Washington. However, we believe the DEA itself has invited more questions than it has answered, especially with respect to the Gallery Place location. It is this circumstance that has led the Commission of Fine Arts to request a full investigation of the four block area north of Mt. Vernon Square as a site potentially preferable to that of Gallery Place.

The Commission is aware that the Mt. Vernon Square location has also been suggested for an expanded and upgraded convention center. In this too, the members have expressed their understanding of and support for the critical need for an expanded facility if Washington is to compete with larger convention centers around the country. Nevertheless, the Assessment did not make clear to us that abandoning the existing facility and relocating the center to Mt. Vernon Square would be fiscally logical or in the best urban-design interest of the city.

The importance of an arena for the District of Columbia and its impact on the city, not only with respect to the economy but with respect to the character of the area in which it is finally to be built, will be enormous. It is to this latter impact that the Commission of Fine Arts is bound. For this reason, we believe that it will be in the best interest of the entire community that the Commission of Fine Arts work as closely as possible with the National Capital Planning

Commission so that the Arena and ultimately, the Convention Center, are placed in locations that will provide the most benefit not only to the city but to the facilities themselves.

Sincerely,

J. Carter Brown
Chairman

The Hon. Harvey B. Gantt
Chairman, National Capital Planning Commission
801 Pennsylvania Avenue, N.W.
Washington, D.C. 20576

cc. Maurice Foushee, Environmental Officer
NCPC

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX

28 April 1995

EXHIBIT B

Dear Mr. Stanton:

At its 20 April meeting the Commission of Fine Arts looked at a maquette for Ed Hamilton's sculpture for the African American Civil War Memorial. The members were pleased with the way the concept had been developed and gave it their final approval.

Sincerely,

J. Carter Brown
Chairman

Mr. Robert G. Stanton
Regional Director
National Park Service
National Capital Region
1100 Ohio Drive, S.W.
Washington, D. C. 20242

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28 April 1995

EXHIBIT C

Dear Mr. Stanton:

The Commission met with Mr. Parsons and the developers of the proposed Georgetown Waterfront Hotel, between 30th Street and Rock Creek, to discuss the concept design for a new pedestrian bridge spanning the creek between the hotel and the park area at the terminus of Virginia Avenue. Though the Commission recommends against the specific design, we are not against the concept idea of a bridge; however, certain aspects of the submitted design and alignment are troubling.

The architectural character proposed seems to be a literal extension of the commercial hotel structure into a national park. Treating the bridge like a park element, incidental to the hotel, would be more appropriate. Since Rock Creek Park is filled with distinguished bridge structures (all of them different) there is ample precedent for an imaginative design approach. The alignment proposed, a near miss of the Virginia Avenue axis with the Washington Monument, also seems to us inappropriate. Clearly avoiding this alignment, along with the introduction of a horizontal as well as a vertical curve, should help remedy the problem. A bridge at this location can only work if designed as an expression of and an element within the park.

Sincerely,

J. Carter Brown
Chairman

Robert G. Stanton
Regional Director
National Capital Region
1100 Ohio Drive, S.W.
Washington, D.C. 20242

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EXHIBIT D

28 April 1995

Dear Mr. Finberg:

The Commission's enthusiasm for Mr. Obata's Secret Service Headquarters design was unanimous. It will be a handsome addition to downtown Washington, and incidentally a good foil for the adjacent, architecturally significant school building. We look forward to working with you as the project progresses with the development of final details and the selection of material samples. In the meantime, we congratulate all involved for a job well done.

Sincerely,

J. Carter Brown
Chairman

Mr. Jack Finberg
Acting Director, Planning Staff
General Services Administration
National Capital Region
Washington, DC 20407

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EXHIBIT E

28 April 1995

Dear Mr. Finberg:

During its meeting of 20 April 1995, the Commission reviewed and approved the exterior alterations proposed for FOB 6, the Department of Education Headquarters on Maryland Avenue at 4th and C streets, S.W. Approval extends to the removal of the decorative concrete screen panels on the ground floor as well as to the replacement of the existing single-glazed window system with more energy-efficient double-glazed, tinted windows.

Sincerely,

J.Carter Brown
Chairman

Jack Finberg, Acting Director
Planning Staff
General Services Administration
National Capital Region
Washington, D.C. 20407

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28 April 1995

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EXHIBIT F

Dear Ms. Mones-O'Hara:

The Commission was pleased to meet with you, the Director of the Office of Administrative and Management Services, Marie Kissick, and the landscape architect, Martha Schwartz, during our 20 April meeting to discuss modifications to the plaza of Marcel Breuer's HUD building in southwest Washington. The members are pleased with the dynamic and imaginative design, noting that the concept is intended to enhance the public space without detracting from the strong sculptural qualities of the building itself. Of course, as with any project involving a landmark structure, concern must be expressed whenever fundamental changes are contemplated.

The geometry of the building has carved the ground plane into four separate "plazas", each of which, according to Ms. Schwartz, will provide variations on a theme of circular "floating" planters and illuminated canopies. The circular motif along with the use of colors (the primary range as recommended) will attempt to capture the playful side of Breuer's less monumental works. An appropriate choice and use of color should establish a pleasing dialogue with the sobriety of the HUD building while providing a strongly humanizing transformation of an otherwise forbidding public space. The real difficulty will be in deciding on what is enough: where to draw the line. In that regard, the proposed addition of a canopy structure on Breuer's elegant entrance pylon on 7th Street is an act of whimsy best deleted from the program.

The Commission looks forward to the review of the design as it develops, especially the illuminated "photo wall" within the arcade. The staff is available should questions arise in the interim.

Sincerely,

J. Carter Brown
Chairman

Ms. Andrea Mones-O'Hara
Regional Historic Preservation
and Fine Arts Officer
General Services Administration
National Capital Region
Washington D.C. 20407

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28 April 1995

EXHIBIT G

Dear Mr. Finberg:

The Commission discussed a bird-proofing project for the Ariel Rios Building in the Federal Triangle during its 20 April 1995 meeting. After a visit to both the existing installation at the Department of Agriculture and the Rios Building, we passed several comments on to Ms. Andrea Mones - O'Hara during our meeting.

We have no objection to the project - particularly to GSA's commitment to using netting only where needed. Since the netting is available in a number of colors, we hope that by choosing a color to match the stonework the netting will be made nearly invisible. In this vein, some thought should be given to the effect of sunrise on the east elevation as well as nighttime lighting which could run the risk of turning the netting into an illuminated "theatrical scrim". Where possible, we hope that the net can be held back toward the rear of the columns (vs. the middle) to minimize the visibility of the joint between net and stone. If you feel a mock-up would be helpful because of the architectural significance of this building, we will be happy to join you for an inspection.

Sincerely,

J. Carter Brown
Chairman

Mr. Jack Finberg
Acting Director, Planning Staff
General Services Administration
National Capital Region
Washington, D.C. 20407

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28 April 1995

EXHIBIT H

Dear Mr. Thomas:

During its meeting of 20 April 1995, the Commission reviewed and disapproved plans for modifications to the entrance plaza and fountain fronting the National Museum of American History on Constitution Avenue. These modifications are the result of a series of apparently unrelated problems including the engineering needs of reconstituting the existing fountain, a lack of funds specifically ear-marked for such repairs, and a program, perhaps unnecessarily severe, to eradicate any possibility of a member of the public accidentally hurting himself while visiting a Smithsonian facility. The Commission of Fine Arts cannot approve a treatment of one of the nation's proudest public buildings whose effect takes a step backward to this degree. If there is a funding problem, then a bit of imagination is required.

The fountain plaza fronting this national museum is "high-profile". It would be an ideal setting for a memorial, one that would be considerably prized. Were it to be made available to the National Park Service for such, a significant new fountain could be obtained without any cost to the Smithsonian. Considering the pressure the Park Service is under to locate prime sites for memorials, the marriage would be ideal. It is certainly worth exploring.

In the meantime, it is recommended that a truly temporary solution be found to warn the public away from the fountain and its flanking steps. The most simple and attractive approach, used with comparative success elsewhere around the city, would be to cordon off the steps with planter pots linked by ropes or chains such as used on the east plaza of the Capitol building.

Sincerely,

J. Carter Brown
Chairman

William L. Thomas
Acting Director
Office of Design and Construction
Smithsonian Institution
Washington, D.C. 20560

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EXHIBIT I

28 April 1995

Dear Lt. Col. Judkins:

During its meeting of 20 April 1995, the Commission reviewed and approved the concept design for the new Honor Guard Operations Facility at Bolling Air Force Base. The members would like to commend the 11th Support Wing and its staff, Ronnie McGhee and Jim Tinsen, for the quality and content of the presentation as well as for a superior design. The master plan for this quadrangle as proposed is clear and logical and will provide the measure of future development on the site. The staff will consider the final working drawings for the honor guard facility when they become available.

Sincerely,

J. Carter Brown
Chairman

James E. Judkins, Lt. Col., USAF
Commander, 11CES
11CES/CECD
1 McChord Street, Suite 208
Bolling AFB, D.C. 20332-5109

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28 April 1995

EXHIBIT J

Dear Mr. Faught:

During its meeting of 20 April 1995, the Commission reviewed and approved the design for a proposed new utility/service building to replace a larger greenhouse structure adjacent to the historic Commandant's Residence at the U.S. Marine Barracks on Capitol Hill.

Noting that extensive landscape plans have yet to be completed and that there is a deadline with respect to construction, the members have suggested a minor change to the design that should reduce the overall cost of the building without adding appreciably to the schedule. Considering the nature of "garden" structures within historic settings, the Commission recommends deletion of the brick wainscot which gives the structure a sense of importance and "weight" inappropriate to its use and station.

Sincerely,

J. Carter Brown
Chairman

William D. Faught, Director
Installation Planning Division
Department of the Navy
Engineering Field Activity Chesapeake
Washington Navy Yard Buidling 212
901 M Street, S.E.
Washington, D.C. 20374-5018

EXHIBIT K

AGENDA ITEM EXHIBIT

20 April 1995

NO.	ADDRESS AND OWNER	PROJECT
S.L. 95-22	750 2nd Street, N.E. Street overpass N.E. Permit	Design for ramp from H Station Place site.

ACTION: No objection to issuance of permit for proposed temporary ramp connecting elevated H Street overpass structure to grade. Recommend that railings be of the metal type so as to minimize visibility from side elevation.

S.L. 95-32	3000 Whitehaven Street, N.W. Embassy of Italy Chancery building	New building - permit

ACTION: No objection to issuance of permit for proposed Chancery building. Note is made that the Republic of Italy and the National Park Service are coordinating efforts to provide a public pathway from Massachusetts Avenue buffered by additional landscaping between the chancery grounds and the park. Public space adjacent to the site facing both Whitehaven Street and Massachusetts Avenue is in an unfinished state and indications are that curbing, finish grading, and removal of overhead wires are anticipated. The Commission of Fine Arts is available to be of assistance in coordinating these efforts.

S.L. 95-33 HPA. 95-212 PADC 95-2	1001 Pennsylvania Avenue, N.W. LaSalle Partners Warner Bros. Store	Tasmanian clock - permit

ACTION: Place on Agenda for CFA meeting 18 May 1995. Circulate supplemental drawings on clock design to be discussed on agenda.

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Washington, D.C. 20560
TEL. 202.357.4880
FAX 202.633.9105

EXHIBIT L

Freer Gallery of Art

The Regents of the Smithsonian Institution and the Commission of Fine Arts, as provided in Paragraph 4 of the Codicil to the Will of the late Charles Lang Freer, have examined the following:

Inkstone in fitted, carved, wooden box;
China; Stone and wood; ca. 1915-20;
(V31.94a-c) Gift Consideration

Bowl with Eight Trigrams;
China, Jiangxi Province, Jingdezhen; Cobalt under colorless glaze;
Ceramic, porcelain; Kangxi reign mark and period, (1662-1722);
(V2.95) Purchase Consideration

Lacquer Table with Mother of Pearl Inlay;
China; Ming dynasty, (1368-1644), ca. 1522-1566;
(V4.95) Gift Consideration

Pair of Covered "Ginger" Jars;
China; Ceramic, porcelain; Cobalt under colorless glaze;
Kangxi period, (1662-1722);
(V5.95.1ab-.2ab) Purchase Consideration

Painting, Raja Mokham Singh's Entertainment on Gundalao Lake;
India; Gouache on Paper; Kishangarh School, 1820;
(V8.95) Purchase Consideration

Jar;
Thailand, Si Satchanalai or Phitsanulok kiln;
Stoneware with applique clay decoration; 14th - 16th c.;
(V10.95) Purchase Consideration

Calligraphy, "Hinogire" Segment of the Poetry Anthology, Senzai Wakashu;
By: Fujiwara Shunzei, (1114-1204);
Japan; Hanging scroll; Ink on Paper; Kamakura period, ca. 1187
(V12.95) Purchase Consideration

Painting; Portrait of the Samurai, Yamamoto Kansuke;
By: Gion Seitoku, (1781-1829?);
Japan; Hanging Scroll; Ink and Color on Paper; Edo Period;
(V14.95) Purchase Consideration

Sculpture; Durga Mahisasuramardini;
Central Java; Andesite, Volcanic Stone; 9th century;
(V15.95) Purchase Consideration

Lacquer box with cover;
China; Carved lacquer, tixi; 13th - 14th century;
(V16.95ab) Purchase Consideration

END OF LIST

	20.IV.95
For the Commission of Fine Arts	***Date***
	April 21, 1995
For the Regents of the Smithsonian Institution	***Date***